

SINGERS OF IMPERIAL RUSSIA

VOLUME I

**Ershov
Figner
Mei-Figner
Tartakov
Sobinov
Didur**

Pearl



SINGERS OF IMPERIAL RUSSIA

Volume I

Singers of Imperial Russia – a hackneyed title, but one which still conjures up a world of jewels, furs and glamour; a world lost forever. And not a correct title either, strictly speaking; several of the singers featured on these CDs, whilst subject to the Tsar, might well have borne him unwilling allegiance, being themselves Polish. But until the Revolution, Poland was a subject state – and anyway, who would willingly have foregone the singing of Didur, Bobuss and Korolewicz-Wayda?

The genesis of this collection goes back several years, when my knowledgeable friend Peter Higgins suggested the compilation of what was to be a comprehensive survey of The Gramophone Company's Russian vocal catalogue. Over the years I put together many tapes, concentrating at first on the earliest recordings, and including some lesser-known singers among the acknowledged stars. Now, sadly, Peter is dead, and I cannot complete the task. But this collection, incomplete torso though it be, can (to mix a metaphor) stand on its

own two feet.

A word of thanks is due to the EMI Archive and to Alan Kelly, whose generosity has allowed us to date the records as accurately as possible.

KEITH HARDWICK

There are many treasures among the recordings that were made by the engineers sent out, in the early years of this century, to the musical centres of Imperial Russia. Among these, after St Petersburg and Moscow, were cities like Warsaw and Riga which are now outside the Russian orbit. When singers could be persuaded that the gramophone was no longer merely a toy, the harvest of discs grew rapidly. Quite a few of the younger singers readily agreed. Of the most famous of the older generation of singers, Nikolaj and Medea Figner resisted for a matter of months, during which time Nikolaj bravely announced to the media that he considered the gramophone a "profanation of art"; nevertheless, during the winter of 1901-1902 they gave in, and began a series of recordings which totalled over 20 for her and twice as many

for him. It seems that it was for this celebrated pair that Red Labels were first introduced, adding a further colourful reason to buy these new objects which carried voices to the remotest corners of the world.

The major and minor opera houses of the Russian Empire provided the voices that made possible the rapid collection of new discs. The Imperial Opera in Saint Petersburg, the Mariinsky Theatre, and the no less Imperial Bolshoi Theatre in Moscow, were high on the list, as were the Grand Theatre, Warsaw, the private operas of Zimin and Mamontov, and the local theatres in Kiev, Kharkov, Tiflis (now Tbilisi) and Odessa. To these sources of recordings by opera and concert singers must be added other stages which supplied the stars of vaudeville, operetta and cabaret: the world of "pop" music and entertainment.

When the itinerant engineers arrived in the city where they were scheduled to set up their equipment and begin recording, they usually made use of a hotel room and a rented piano, the machinery out of sight behind a curtain and with only a large horn visible. An evening at the opera, followed by interviews

with the singers they liked best, led to setting up appointments for recording sessions with as many singers as had accepted the proffered invitations. Standard procedure would give each singer in turn perhaps two hours before the horn, with the engineers rapidly changing zinc plates, on their first visit, and wax blanks when they next arrived. Sessions usually resulted in sets of six or eight recordings for each performer. The freshly recorded originals were shipped off to Hanover, where, after approval, they were transformed into the "metal parts" which served to manufacture the finished discs. The "normal" size of these earliest records was 7 inches; the time available for an aria or a song was approximately two minutes and a half. By 1901, the "grand" 10-inch discs appeared, and lengthened the time available by another minute. 1903 brought the "giant" 12-inch discs and a playing time of just over four and a half minutes. Special efforts were made from the earliest days to obtain the services of the sensational young bass, Fedor Chaliapin, and when he eventually gave in to the blandishments of the company's representatives, a bond was established between him and

the Gramophone Company which lasted up to the end of his life. If the present collection were intended as a survey of the various talents of Imperial Russia, Chaliapin would be entitled to a large place; as it is, this has rather a different purpose, namely to present some of the least known recordings of early singers active in the Russian empire, including some who have been known only as names in early cast-lists, or in early Russian gramophone catalogues. In addition, Chaliapin can be heard on no less than three Pearl issues, so no one can be charged with neglect [GEMM CD 9314, 9921 & CDS 9920]. Félia Litvinne, the Brünnhilde of many of the Imperial Opera's Ring performances, is another of the bright stars of those early days of the gramophone, but her Russian recordings, any of which would have appropriately fitted into this collection, have proved totally elusive.

The language of all these vocalists is Russian, unless otherwise indicated.

CD 1

Ivan Vasil'evich ERSHOV, tenor, was born in the region of Novocherkassk on 20 November, 1867. Originally trained as a railroad

mechanic, even as an adolescent he was obviously a very promising singer, and he was brought to the attention of Anton Rubinstein, then director of the St Petersburg Conservatory, and with Rubinstein's backing, was admitted at the age of barely 21 on a full scholarship to the same Conservatory. In April 1893, Ershov went to Italy for further study, which led to appearances, beginning in January 1894, first as Canio in *Pagliacci* and later as Don José in *Carmen*, in Reggio Emilia. The following July, he was engaged by the Kharkov Opera, where in less than a year he sang Roméo, Arturo in *IPuritani*, Ernani, Samson, Vladimir in *Prince Igor*, Raoul in *Les Huguenots* and Fabio in a new opera by V. N. Gartevelde, *The Song of Triumphant Love*. Following two guest appearances as Faust at the Mariinsky Theatre in April, 1895, he was given a contract by the theatre, where he sang leading roles until 1929. His large repertoire included Grishka, which he sang at the première of Rimsky-Korsakov's *Legend of the Invisible City of Kitezh* in 1907, Siegmund, Siegfried, Tannhäuser, Lohengrin, Tristan, the title role of *Le Prophète* and Raoul. He sang in recitals and in oratorios

of Bach, Handel, Schumann and others.

From 1915 he taught singing at the St Petersburg Conservatory and, during the Nazi blockade of Leningrad, was evacuated with the Conservatory to safety in Tashkent where he died, aged 76, on 21 November 1943.

Ershov's records for the Gramophone & Typewriter Co. (G&T) were all made in 1903, on the newly developed 12-inch discs, which allowed at least another minute of playing time compared with the 10-inch discs which had appeared two or three years earlier. This allowed him to sing two selections from the then popular Meyerbeer opera, *Le Prophète*, on one disc: the familiar love song from Act 2 and the drinking song from the last act, when the protagonist is urging his enemies to drink, knowing that the palace of Munster had been mined and would shortly blow up.

Medea MEI-FIGNER was a Florentine, born on 4 April, 1859. She studied as a mezzo-soprano in Florence and made her début at Sinalunga as Azucena in *Il trovatore*. This was probably in 1875, and her career continued in other Italian

theatres, and in Odessa, Barcelona and Madrid. By 1884 she had sung in Buenos Aires and Montevideo with Tamagno, Figner and Tamburini. Within two years, in Rio de Janeiro and elsewhere in Brazil, she was singing dramatic soprano roles. In April 1887, she sang Valentine in *Les Huguenots* at the Imperial Theatre, St Petersburg. After opening the summer season at Covent Garden with Gayerre and D'Andrade in *La Favorite*, she and Figner returned to St Petersburg to take up the flattering contracts that had been offered to them. From then until their divorce in 1904 (they were married in 1889), they were the uncontested stars of the theatre. For Tchaikovsky she was the first Lisa in *The Queen of Spades* (1890), and the first "Iolanta" (1892). She also appeared in the first performances of Napravnik's *Dubrovsky* in 1895 and *Francesca da Rimini* in 1902. She had a large and extremely varied repertory which ranged from Carmen, Violetta, Mimì, Tosca, Elsa to the three Brünnhildes, as well as a wide range of heroines of Russian operas. With a handsome, statuesque presence, she displayed a high degree of musicianship and a rich, well-

disciplined voice of considerable Mediterranean warmth.

In 1904, when Figner left to begin another family, she made a last operatic tour in Latin America and continued her career at the Mariinsky Theatre alone until her farewell Carmen in 1912. She left Russia in 1930 and settled in Paris, where she died on 8 July 1952.

Nikolaj Nikolaevich FIGNER, tenor, was born near Kazan on 21 February 1857. After service as an officer in the Navy he gave up his career in favour of singing. With study first at the St Petersburg Conservatory and, later, in Naples, his otherwise not very promising voice was prepared for a début there (1882) in Gounod's *Philémon et Baucis*. What he lacked as a vocalist was reportedly compensated for by his skill as an actor. After appearances in other Italian theatres he sang in Latin America in 1884 and 1886. The following April he sang Raoul in *Les Huguenots* at the Imperial Opera, St Petersburg. In May he made his Covent Garden debut as the Duke in *Rigoletto*. He then became a member of the Imperial Opera, in which he rapidly formed a team, with Medea Mei, whom he married

in 1889, of the most brilliant stars in that already glittering firmament.

They sang together in the first performances of operas by Tchaikovsky and Napravnik (who was the Director and chief conductor of the Opera). Figner's repertory included other operas of Tchaikovsky: Lensky in *Eugene Onegin* and Morozov in *The Guardsman* and of Napravnik (Kuratov in *Men of Nizhny Novgorod*), Auber's Fra Diavolo, The False Pretender in *Boris Godunov*, Don José, Faust, Roméo, Werther, Radamès, Lohengrin, Canio and Turiddu. During periods when the Mariinsky was closed he organized operatic tours to various cities of the Russian Empire and sang as well in guest performances in other companies. Divorce broke up the partnership with Mei-Figner in 1904 and the following year he married another operatic soprano, Renée Radina. For five years, from 1910, Figner doubled as director and soloist of the Narodny Dom theatre, and from 1915 concentrated on teaching. The civil war found him in Kiev, where he continued to teach until his death on 13 December 1918.

Ioakim Viktorovich TARTAKOV, baritone, was born in Odessa in 1860 and began singing at so early an age that by 1881 he had completed his studies, in the class of the famous Professor Camille Everardi, at the St. Petersburg Conservatory. His operatic career took him to various provincial theatres and from 1882 to 1884 and again from 1894 until 1923 he was a member of the Mariinsky troupe, first as baritone soloist and, from 1909, serving in addition as chief stage director. In 1920 he was named professor at the Petrograd Conservatory, where he taught up to his death on 23 January 1923. Two of his pupils from earlier times were the soprano, Maria Kuznetsova and the baritone, A. M. Bragin. Among his most important roles were the Demon, Onegin, Mazeppa, Rigoletto, Iago, Grjaznoj in Rimsky-Korsakov's *The Tsar's Bride* and Figaro in Rossini's *Barbiere di Siviglia*.

CD 2

Leonid Vital'evich SOBINOV. This distinguished lyric tenor was born in Jaroslavl, on the Volga, on 7 June 1872, and followed singing as an avocation while he was preparing for a legal career. After he had sung

several roles with a visiting Italian troupe in 1893, he undertook serious musical and vocal studies in the Institute of Music and drama of the Moscow Philharmonic. His professors were, first, A. M. Dodonov and, finally, Mme Santagano-Gorchakova. He became a member of the Bolshoi Theatre (The Moscow Imperial Opera) in 1897 and from 1901 he made frequent guest appearances at the Mariinsky in St. Petersburg, and with most of the private opera companies. In 1903, in 1905 and again in 1911 he sang a series of roles with the Scala in Milan, in 1907 with the Monte Carlo Opera on its home ground and on tour in Berlin, and in 1908 he had a season as guest in Madrid. He made numerous concert and operatic tours throughout Russia before he retired from the stage in 1924. In 1917-18 and again in 1921 Sobinov was elected director of the Bolshoi. He died, unexpectedly, in Riga, toward the end of a vacation trip abroad, on 14 October 1934.

A captivating, unforced voice, an attractive stage presence and simple, direct manner endeared him to a large public and his memory lingers among lovers of fine singing at home and abroad. Among his best

roles, perhaps Lensky in *Eugene Onegin* was the most striking; he was also greatly admired in roles as varied as Lohengrin, the Duke in *Rigoletto*, Alfredo (*La Traviata*), the Tsar Berendej in *Snow Maiden* and Levko in *May Night* (the last two by Rimsky-Korsakov).

CD 3

Adamo DIDUR, bass, was born on 24 December, 1874, into the family of a country school teacher in Galicia (then part of Austro-Hungary). His voice developed at an unusually early age and he began serious study in Lwow (Lemberg) with Walery Wysocki in 1892, before moving on for further study in Milan with Franz Emmerich. He is reported to have made his debut as Méphistophèles (*Faust*) in 1894 in Rio de Janeiro and to have sung in other cities of Latin America and in Cairo before continuing his career in provincial Italian opera houses. In May 1897 he took part in two performances of the Beethoven Ninth Symphony at La Scala directed by Charles Lamoureux.

From 1899 to 1903, Didur sang with the Warsaw Opera and it was there that he made his earliest records, beginning in 1900. In 1903, he left for further engagements abroad:

from December of that year to the following April he was at the Scala, to which he returned in January 1905. In October and November of that year he took part in an autumn season at Covent Garden, returning in December for the regular season at the Scala.

Didur's American début took place at the Manhattan Opera in November 1907, as Alvisé in *La Gioconda* and on the opening night of the following season, 10 November 1908, he became a member of an all-star cast of *Aida* at the Metropolitan, with Emmy Destinn, Louise Homer, Caruso and Scotti, under the direction of Toscanini. This was the beginning of 25 seasons with the Met and a total of nearly 700 performances of some 50 roles. He was the first Boris Godunov, Archibaldo (*L'Amore dei tre Re*), Galitzky (*Prince Igor*) among many others. There was time between seasons for a return to Russia, to sing *Mefistofele* at the Bolshoi in 1909, a further Covent Garden season in the summer of 1914, as well as a succession of summer seasons with the Ravinia Opera close to Lake Michigan and to Chicago. For his last Metropolitan appearance Adamo Didur took part in the final

fugue from Verdi's *Falstaff* in a gala concert on 26 February 1933. He settled in Warsaw and concentrated on teaching. He became director of the Lwow opera and ballet theatre and after the end of the second world war took part in organizing the opera at Bytom, in Silesia. He

died in Katowice on 7 January 1946, giving a lesson at the Katowice Conservatory.

His repertory was vast, and it included such baritone roles as Scarpia and Figaro in *Le Nozze di Figaro*.

Harold Barnes

SINGERS OF IMPERIAL RUSSIA

Volume I

CD 1

IVAN ERSHOV, tenor

St. Petersburg: G&T, 1903 with piano

1. *Les Huguenots*: Plus blanche que la blanche hermine (Act 1) (Meyerbeer) 022011 94y
2. *Le Prophète*: Pour Berthe, moi je soupire (Act 2). (Meyerbeer) 022012 95y
3. *Le Prophète*: Versez! que tout respire (Act 5) (Meyerbeer) 022012 95y
4. *Siegfried*: Hoho! ho-hei! (Forging scene, Act 1) (Wagner) 022034 96y
5. Songs and dances of death: Field-Marshal Death (Mussorgsky) 022044 97y
6. O child, beneath thy window (op 63, n°6) (Tchaikovsky) 022035 98y

7. The seafarers with Vasilij **SHARONOV**, bass (Vil'boa) 024000 99y

MEDEA MEI-FIGNER, soprano

St Petersburg: G&T, 1901 with piano, in Russian except as noted

8. Penso! in Italian (Tosti) 23122 296x
9. Night (text: A. S. Pushkin) (Rubinstein) 23123 297x
10. *Tosca*: Vissi d'arte (Act 2) in Italian (Puccini) 23134 341x
11. *The Queen of Spades*: It is almost midnight (Lisa's aria, Act 3) Creator's record (Tchaikovsky) 23135 342x
12. *Harold*: Hush thee, dear one, slumber well (Adele's cradle song) (Napravnik) 23146 4361/2x
13. Night, love and the moon (Davydov) 23132X 338x

St Petersburg: G&T, 1902

14. *Carmen*: Les tringles des sistres tintaient (Chanson bohème, Act 2) (Bizet) 23131X 364z

NIKOLAJ FIGNER, tenor

St Petersburg: Berliner, G&T, 1901 with piano, in Russian, except as noted.

15. *The Guardsman*: I swear before God (Act 2) (Tchaikovsky) 22549 295x
16. I remember the evening (César Cui) 22601 1523B
17. In my soul winter reigns (Vrangel) 22602 1533B
18. *Fra Diavolo*: Young Agnese (Barcarolle, Act 2) (Auber) 22605 1588B
19. *The Queen of Spades*: Forgive me, bright celestial vision (Act 1) Creator's record (Tchaikovsky) 22618 1589B
20. *Dubrovsky*: Ne jamais la voir ni l'entendre (Act 3) With Medea 24061 373x

MEI-FIGNER, in French Creators' record (Napravnik)

IOAKIM TARTAKOV, baritone

St Petersburg: G&T, June 1901 with piano

21. We three (Rubinstein) 22454 2901
22. *The Demon*: Do not weep, child (Rubinstein) 22501 252G

23. The Asra (op 32, n° 6) (Heine) (Rubinstein) 22503 251G
24. In the long grey twilight (Ippolitov-Ivanov) 22511 249G
25. *Il Barbiere di Siviglia*: Largo al factotum (Act 1) (Rossini) 22520 250G
26. At the ball (op 38, n° 3) (Tchaikovsky) 22522 246G
27. *The Demon*: I am he whom you heard in the night (Act 3) (Rubinstein) 22530 275G

Playing time: 76' 16"

CD 2

LEONID SOBINOV, tenor

Moscow: Berliner, G&T, March 1901 with piano

1. *Rusalka*: Unwillingly to these sad shores (Prince's cavatina, Act 3) (Dargomyzhsky) 22259 2655a
2. *Angelo*: I live only for you (César Cui) 22260 2656a
3. *Halka*: The wind wails in the hills (Act 4) (Moniuszko) 22261 2666a
4. *Eugene Onegin*: I love you, Olga (Act 1) (Tchaikovsky) 22262 2668a
5. *Eugene Onegin*: Whither, whither have you gone . . . Distant echo of youth (Act 2) (Tchaikovsky) 22274 2664a

6. *Prince Igor*: Daylight is fading (Act 2) (Borodin) 22333 2660a
St Petersburg: Berliner, June 1901 with piano

7. *Rigoletto*: La donna è mobile (Act 3) (Verdi) 22495 266G

8. *The Snow Maiden*: Mighty Nature, full of wonders (Act 2) (Rimsky-Korsakov) 22500 274G

9. *Zabava Putjatishna*: Serenade of Solovej Budomirovich. Creator's record (M.M.Ivanov) 22502 273G

10. *Rusalka*: Some unknown power . . . Unwillingly to these sad shores (Recitative and cavatina, Act 3) (Dargomyzhsky) 22519 263G

11. *Eugene Onegin*: Whither, whither . . . Distant echo of youth (Act 2) (Tchaikovsky) 22523 270G

12. *May Night*: Sleep, my beauty (Serenade, Act 3) (Rimsky-Korsakov) 22524 269G

13. Où voulez-vous aller? (Barcarolle) (Gounod) 22528 272G

14. *Dobrinja Nikitich*: Flowers were blooming in the fields (Gretchaninov) 22532 268G

15. I cannot banish grief (Nikolaev). – Behind the window, op 60, n° 10 (Tchaikovsky) 22533 271G

St Petersburg: G&T, 1904

16. *Faust*: Salut, demeure, chaste et pure (Act 3) piano: D. G. Kornilov (Gounod) 022078 195m

17. *Martha*: Ach, so fromm (Act 3) (Flotow) 2-22650 1976L

18. Rest ("Wait!, it is lovely here") piano: D.G. Kornilov (Nikolaev) 2-22658 1994L

Moscow: Gramophone Co., 5 February 1910 with orchestra

19. *Lobengrin*: Mein lieber Schwann (Act 3) (Wagner) 022137 1979c

20. *Werther*: Pourquoi me réveiller (Act 2) (Massenet) 022138 1980c

21. *Manon*: En fermant les yeux (Le rêve, Act 2) (Massenet) 022139 1981c

Moscow, 6 February, 1910 with orchestra

22. *Les Pêcheurs de Perles*: Je crois entendre encore (Bizet) 022161 1987c

Moscow: Gramophone Co., 27 February 1911 with orchestra

23. *Mignon*: Elle ne croyait pas (Act 3) (Thomas) 022198 2214c

24. *The Snow Maiden*: Joyous day departs (Act 3) (Rimsky-Korsakov) 022199 2216c

25. *Rafael*: My heart trembles with passion (Song of the off-stage singer) (Arensky) 022200 2217c

Playing time: 72' 57"

CD 3

ADAMO DIDUR, bass

Warsaw: Berliner, April 1900 with piano in Polish except as noted

1. *Les Huguenots*: Piff-paff in Italian (Meyerbeer) 22200 1382A
2. Si tu le voulais (Tosti) 22201 1378A
3. Skryta miłość (Hidden love) (Jan Gall) 22202 1399A
4. *Roberto il Diavolo*: Le rovine son queste in Italian (Meyerbeer) 22203 1381A
5. *Mefistofele*: Son lo spirito che nega (Ballata del fischio) in Italian (Boito) 22204 1383A
6. *Don Carlos*: Dormirò sol in Italian (Verdi) 22205 1458A
7. O matko moja (Oh, mother) (Moniuszko) 22206 1459A
8. *Mefistofele*: Ecco il mondo in Italian (Verdi) 22207 1461A
9. *Faust*: Le veau d'or in Italian (Gounod) 22208 1462A
10. *Ernani*: Infelice, e tuo credevi (Verdi) 22209 1460A
11. Wróżba znachora (The quack's prophecy) (Moniuszko) 22210 1377A
12. *The Haunted Manor*: When I looked into her eyes (Moniuszko) 22230 1463A

Warsaw: Gramophone &

Typewriter Co., November 1901

With piano

13. O matko moja (Oh, mother) (Moniuszko) 22717 1809B
14. Wróżba znachora (The quack's prophecy) (Moniuszko) 22718 1810B
15. Nasi gorale (Our mountaineers) (Noszkowski) 22719 1811B
16. Stary król (The old king) (Hertz) 22720 1812B
17. Skryta miłość (Hidden love) (Jan Gall) 22721 1813B
18. *Verbum Nobile*: Serwacy's Polonaise (Moniuszko) 22723 1815B
19. Starość (Old age) (Moniuszko) 22724 1816B

Warsaw: G&T, 1901

20. Piosnka dudarza (Bagpiper's song) text: Mickiewicz (Maszynski) 22836 483x
21. *Widma* (Phantoms): Children! don't you recognize me (Moniuszko) 22837 489x
22. *Halka*: Polonaise (Moniuszko) 22838 490x
23. Zaczarowana królowna (The enchanted princess) (Gall) 22839 491x
24. Ballada o Florjane Szarym (Ballad about Florian the Grey) (Moniuszko) 22840 492x

25. Piesń flisaków ("Sail, young raftsmen!") (Moniuszko) 22841 493x

26. *Mefistofele*: Son lo spirito (Ballata del fischio) in Italian (Boito) 22842 494x

Milan: G&T, October 1903 piano: Salvatore Cottone In Italian

27. *L'Ebreja*: Voi che del Dio vivente (Halévy) 52027 Con 287

28. *Roberto il Diavolo*: Le rovine

son queste (Meyerbeer) 052023 Con 674

29. *Faust*: Tu che fai l'addormentata (Sérénade) (Gounod) 052028 Con 693

30. *Mefistofele*: Son lo spirito che nega (Ballata del fischio) (Boito) 052048 Con 677

31. *Les Huguenots*: Piff-paff (Meyerbeer) 025051 Con 688

Playing time: 77' 24"

COMPOSERS, CD 1-3

Arensky A.S. 1855-1906

Auber D.F.E. 1782-1871

Bizet G. 1838-1875

Boito A. 1842-191

Borodin A.P. 1833-1887

Cui C. 1835-1918

Dargomyzhsky A.S. 1813-1869

Davydov A.D. 1838-1911

Flotow F. von 1812-1883

Gall, J. 1856-1912

Gounod C. 1818-1893

Rafael : My heart trembles 2.25

Fra Diavolo : Barcarolle 1.18

Carmen : Les tringles 1.14

Pêcheurs de Perles : Je crois entendre 2.22

Mefistofele : Son lo spirito 3.5; 3.30

idem : Ecco il mondo 3.8

Prince Igor : Daylight is fading 2.6

Angelo : I live only for you 2.2

SONG: I remember the evening 1.16

Rusalka : Some unknown power 2.1; 2.10

Night, love and the moon 1.13

Martha : Ach, so fromm 2.17

Hidden love 3.3; 3.17

The enchanted princess 3.23

Faust : Le veau d'or 3.9

idem : Salut, demeure 2.16

idem : Sérénade 3.29

SONG: Où voulez-vous aller?

(Barcarolle) 2.13

Gretchaninov A.T. 1864-1956	<i>Dobylnja Nikitich</i> : The flowers were blooming 2.14
Halévy L. 1834-1908	<i>La Juive</i> : Vous qui du Dieu vivant 3.27
Hertz M. 1844- ?	The Old King 3.6
Ippolitov-Ivanov M. M. 1859-1935	In the long grey twilight 1.24
Ivanov M.M. 1849-1927	<i>Zabava Putjatishna</i> : Serenade of Solovej Budomirovich 2.9
Massenet J. 1842-1912	<i>Manon</i> : Le rêve 2.21
Maszynski P. 1855-1934	<i>Werther</i> : Pourquoi me réveiller 2.20
Meyerbeer G. 1791-1864	Bagpiper's song 3.20
	<i>Les Huguenots</i> : Plus blanche 1.1
	<i>idem</i> : Piff-paff 3.1; 3.31
	<i>Le Prophète</i> : Pour Berthe 1.2
	<i>idem</i> : Brindisi 1.3
	<i>Roberto il Diavolo</i> : Le rovine son queste 3.4; 3.28
Moniuszko S. 1819-1872	<i>Halka</i> : The wind wails in the hills 2.3
	<i>idem</i> : Polonaise 3.22
	<i>The Haunted Manor</i> : When I looked 3.12
	<i>Verbum Nobile</i> : Serwacy's Polonaise 3.18
	<i>Phantoms</i> : Children! don't you 3.21
	SONGS: Ballad about Florian the Grey 3.24
	Old age 3.19
	O matko moja 3.7; 3.13
	The quack's prophecy 3.11; 3.14
	Sail! young raftsmen 3.25
Mussorgsky M. P. 1839-1881	Songs & Dances of Death: Field-Marshal Death 1.5
Naprapnik E. 1839-1916	<i>Dubrovsky</i> : Ne jamais la voir 1.20
Nikolaev L.V. 1878-1942	<i>Harold</i> : Cradle song 1.12
	I cannot banish grief 2.15
	Rest ("Wait! it is lovely here") 2.18
Noszkowski Z. 1864-1909	Our mountaineers 3.15

Puccini G. 1858-1924	<i>Tosca</i> : Vissi d'arte 1.10
Rimsky-Korsakov N.A. 1844-1908	<i>May Night</i> : Sleep, my beauty 2.12
	<i>The Snow Maiden</i> : Mighty Nature 2.8
	<i>idem</i> : Joyous day departs 2.24
Rubinstein A. G. 1829-1893	<i>The Demon</i> : Do not weep 1.22
	<i>idem</i> : I am he whom you heard in the night 1.27
	SONGS: The Asra 1.23
	Night 1.9
	We three 1.21
Tchaikovsky P. I. 1840-1893	<i>Eugene Onegin</i> : I love you, Olga 2.4
	<i>idem</i> : Whither, whither 2.5; 2.11
	<i>The Guardsman</i> : I swear before God 1.15
	<i>The Queen of Spades</i> : Forgive me, bright 1.19
	<i>idem</i> : Lisa's aria, Act 3 1.11
	SONGS: At the ball, op 38/3 1.26
	O child, op 63/6 1.6
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